



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

2015-2016
season of events

Electroacoustic Music Concert

U of T New Music Festival

Presented by Dennis Patrick

Sunday, January 31, 2016

2:30 pm

Walter Hall, 80 Queen's Park

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Manulife

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Program

ComLinks (2010)

Scott A. Wyatt

Go (1980)

Alejandro Viñao

2015-16 Winners of the Ann H. Atkinson Prize in Composition

Query, Fear, Hate, Struggle, Free (2015)

Xintong Wong

Amely Zhou, Erhu

Visiting Grandpa (2015)

Parisa Sabet

Intermission

...and nature is alone (2005)

Scott Wyatt

In memory of the victims of the Chernobyl accident

... a cast, a charm, an exaltation ... (2010)

Allan Gordon Bell

Roger D. Moore Distinguished Visitor in Composition 2016

Danielle Greene, Julia Mirzoev, violins

Claire Nguyen Tran, viola

Evan Lamberton, cello

Biographies

Scott A. Wyatt

Scott A. Wyatt serves as the director of the University of Illinois Experimental Music Studios, and among numerous other honors that he has received, he was one of the winners of the International Society for Contemporary Music National Composers Competition of 1978, the National Flute Association's 1979 Composition Competition, the 1979 Concorso Internazionale Luigi Russolo Composition Competition in Italy, the 1984 International Confederation of Electro-Acoustic Music GRAND PRIZE at the 12th annual International Electro-Acoustic Music competition in Bourges, France and a finalist in the 1989 International Electro-Acoustic Music Competition in Bourges, France. He was the 1990 recipient of an Arnold Beckman Research Award for the development of digital time scaling applications, and among others, several 1996-2004 grants for the development of a specific compositional and live performance methodology for use with multi-channel sound diffusion and projection. His current research involves the development and application of positional three-dimensional audio imaging for multi-channel audio. In 2008, he received a Fine and Applied Arts Creative Research Award for the collaborative research/composition/performance of *Risky Business: a tribute to Nikola Tesla*, composition for electroacoustic music with live Continuum performance and two giant Tesla Coils. Most recently, Wyatt was guest composer at the University of Cincinnati College Conservatory of Music, the University of Oregon School

of Music, and the University of West Virginia School of Music. Among many other performances, his compositions were also selected for performances at the 2008-2013 national conferences of the Society for Electro-Acoustic Music in the United States (SEAMUS). He served as president of SEAMUS from 1989 until 1996, and he remains on its board of directors, while also continuing to serve as director, engineer and producer of the Music from SEAMUS compact disc recording series. His compositions are recorded on CAPSTONE, CENTAUR, GMEB Cultures Electroniques Series, Library of Congress, MARK, OFFICE, Music from SEAMUS, UBRES, and VERIATZA recordings.

Alejandro Viñao

Alejandro Viñao was born in Buenos Aires. He studied composition with the Russian composer Jacobo Ficher in Buenos Aires. In 1975 he moved to London, England where he continued his studies at the Royal College of Music and the City University. In 1988 he was awarded a PhD. in composition at City University. He has been a British citizen since 1994.

Viñao has received a number of international prizes and awards including the 'Golden Nica' Prix Ars Electronica (1992), 1st Prize at The International Rostrum at the Unesco World Music Council (1984) and many others. His music has been played and broadcast world-wide and has been featured in international festivals such as the Tanglewood Festival, the Warsaw Autumn Festival and the London PROMS. Viñao was the 2007

Roger Moore Distinguished Visitor at the Faculty of Music, University of Toronto.

During the '80s, Viñao worked at Ircam at regular intervals and 1987 he was composer in residence at M.I.T. in the U.S.A. In 1994 Viñao was awarded the Guggenheim fellowship in composition. His piece *Apocryphal Dances* was premiered by the BBC Symphony Orchestra in London in 1997. The same year Viñao was invited to Japan to present his music in a Portrait Concert. Later that year, his chamber opera *Rashomon* was premiered in Germany. This work was commissioned by ZKM for the opening of their new building in Karlsruhe. Since then *Rashomon* has been produced in Paris, London and Gothenburg.

Viñao's music is characterised by the use of pulsed rhythmic structures to create large scale form, and by a melodic writing which — as in the case of much non-European music — develops through rhythm rather than harmony. Viñao has written music for a wide range of musical genre including opera, music-theatre, choral, instrumental and electro-acoustic compositions. He has also been involved with the creation of multimedia works, has composed music for some 20 films and produced several radio programmes for the BBC.

Another strand of Viñao's output consists of a wide range of percussion works which are rapidly becoming standard repertoire in the concert hall and in the pedagogical world of the conservatory and the university. Viñao's recent vocal compositions such as *The Baghdad Monologue* — a music theatre work — and *Greed* — for

12 singers and electronics — have taken him in a new direction focusing on contemporary social and political events.

Parisa Sabet

Parisa Sabet is an Iranian composer based in Toronto. Her compositions have a unique and lyrical quality that blends elements of eastern and western's musical languages. Sabet is a recipient of Ontario Graduate Scholarship and the John Weinzwieg Graduating Scholarship. She was also a recipient of a 2013-2014 Social Sciences and Humanities Research Council (SSHRC) Canada Graduate Scholarship to research the indigenous music by women in her native Iran and to write an original composition related to this theme.

Sabet's solo alto flute piece, *Nay Nava*, won the 2011 Timothy Munro (eighth blackbird's flutist) Solo Flute Competition. Her choral composition, *Universal brotherhood*, was selected by MacMillan Singers to be performed at their Contemporary Showcase Concert in 2014. Her recent song cycle, *Dance in Your Blood*, won the Top Prize place at the Violet Archer Composer's Prize. She is currently pursuing her DMA in composition at the University of Toronto under the supervision of Christos Hatzis. For more information, please visit: parisasabet.com

Xintong Wang

Xintong Wang was born in China and she is studying a master of music in composition at University of Toronto under the guidance of Christos Hatzis. Previously, she received her bachelor's degree in composition at

Central Conservatory of Music. Her compositions have been performed by such ensembles as the China Youth Symphony Orchestras and Zafraan ensemble. On May 30, 2008, she was awarded the third Palatino Award for her duet Zhuan.

In September of 2012, her First Symphony has been performed at Beijing Concert Hall. In December 2012, she was commissioned by the Beijing International Composition Workshop to compose a quartet for violin, viola, Guzheng and Sheng that was premiered in July of 2013.

Later in February of 2015, her string quintet was performed in 2015 at the New Music Festival of the University of Toronto. In June of 2015, she was selected to participate in Class Axe Guitar Composition workshop. On July of 2015, she was invited to write a piece for the Toy Piano Composers Ensemble and voice. Since October, she is the 2015/16 Composer-In-Residence collaborating with the University of Toronto Symphony Orchestra.

Amely Zhou

Amely Zhou is a young Canadian musician trained in both eastern and western traditions. She began her music studies at an early age at the Shenzhen Arts School. In 2005, she was recognized as one of the school's most outstanding music students. In 2007, after her immigration to Canada, she joined the Toronto Chinese Orchestra, where she is currently the orchestra's bow-string section assistant principal. She regularly performs with the orchestra, helping to promote Chinese orchestral music in

Canada. In 2010, she co-founded the Chinese-Western fusion instrumental band Spire. Utilizing both eastern and western musical elements, she arranges music for the band and performs with the band on a regular basis. In 2010, Zhou achieved a First Award at the Kiwanis Music Festival for her erhu solo performance. Amely also won the 2013 York University Concerto Competition, and performed with the York University Symphony Orchestra as an erhu soloist.

Zhou teaches erhu both privately and at a number of private schools and non-profit organizations, including the Yip's Canada: Music Montessori School, Shaolin Temple Quanfa Institute, Scarborough Chinese Baptist Church and Centre for Immigrant and Community Services. She also collaborates frequently with different musicians and composers from different musical backgrounds. She has produced erhu music for various different purposes, such as television broadcast, musical theatre production, and charity fundraising. Zhou has conducted a number of music workshops in Ontario, including those for the Toronto Catholic District School Board's Asian Heritage Month, the Baycrest Community Day Centre for Seniors, as well as the World Music class at York University. She also volunteers her time to share Chinese music with local school children. Zhou is passionate about and dedicated to the promotion of erhu music in Canada.

Allan Gordon Bell

Calgary-born composer Allan Gordon Bell grew up in Edmonton. He studied philosophy at the University of Alberta and went on to receive a master of music degree (also from the University of Alberta) under the guidance of Violet Archer, Malcolm Forsyth and Manus Sasonkin. Afterward, Bell pursued advanced studies in composition at the Banff Centre for the Arts where his teachers were Jean Coulthard, Bruce Mather and Oskar Morawetz. Bell is this year's University of Toronto Faculty of Music Roger D. Moore Distinguished Visitor in Composition.

Bell has written for solo instruments, chamber ensembles, orchestra, band, electroacoustic media, young musicians, and has also composed scores for theatre, dance productions, film and television. He has received commissions from the CBC and the Calgary Philharmonic, among others, and has conducted numerous groups, including Calgary Contemporary Ensemble. In 1982, Bell studied film music with Earle Hagen in Toronto. He is a Professor at the University of Calgary.

Bell's works have been performed by the National Arts Centre Orchestra, the Calgary Philharmonic Orchestra, Esprit Orchestra, the Vancouver Symphony Orchestra, the Manitoba Chamber Orchestra, and the Société de musique contemporaine du Québec, in addition to many other professional and amateur organizations in Canada, the United States, Germany, Israel, Japan and the United Kingdom.

A CD entitled *Spirit Trail: The Music of Allan Gordon Bell* was released by

CBC Records, and captures five of his orchestral works. The Association of Canadian Choral Conductors presented Bell with an award for outstanding choral compositions in 1994 and 1999. From 1984 to 1988, he served as president of the National Board of the Canadian Music Centre. Bell's music is available from the Canadian Music Centre, Alberta Keys and Gordon V. Thompson publishers. In 2012, Bell was made a Member of the Order of Canada for his contribution to Canadian contemporary classical music and culture, and in 2014, he won a Juno award for his chamber work *Field Notes* in the Classical Composition of the Year category.

Program Notes

Scott A. Wyatt

ComLinks (2010)

As perhaps with many of you, within my lifetime, I have experienced early rotary phones, party lines, phone booths, touchtone phones, wireless phones, bag phones, cell phones, and smart phones, not to mention IM, Skype, tweeting and texting trends. This work is a setting of associated sounds and activities depicting our incessant pursuit of instant communication. There may be a commentary here...

Three-dimensional techniques were employed to position sounds and activities within the audience listening area. Special thanks to Brian Behrns, Gustavo Flores, Rachel Mitchell, Taylor Moore, Barry Morse, Tony Reimer, Dennis Reyes III, Aaron Romm, Tyler Schell, Henry Solberg, Chad Wahls, Kurt Werner and Allen Wu for their assistance with this piece. *ComLinks* was realized within the University of Illinois Experimental Music Studios.
— SW

Alejandro Viñao

Go (1980)

Go (1980) uses as its sound source both voice and percussion. Though processed and transformed by electronic means, the original sounds are not electronic. Nearly every single note was recorded independently with a different reverberation amplitude and sound quality and later edited to articulate the musical phrases. *Go* is based on a ten-chord chorale. The text consists of ten phonemes, of which 'go' is one. In the first draft of the piece the phoneme 'go' was not the most

important one. As I started production of the piece in the studio I found myself more and more interested in the sound-word 'go' and gradually departed from my first draft of the score and the text, so that I could centre the composition on the action suggested by the word 'go.'

I was concerned with the feeling of going, moving, being active as an action, without stating a particular direction for this action. The subject and object of the action were left for the listener to fill in or leave empty according to his mood and imagination.

Principal voice used as sound source: Sue Bickley. Other voices used as sound sources: Frances Lynch, Tracey Williams, Alan Belk, Ian Cross and Bruno Von Ehrenberg. Based on a text by Ian Cross.

Go was commissioned by Elms Concerts with funds provided by the Arts Council of Great Britain, and was produced at the City University Electroacoustic Music Studio in London.

It won 1st prize for Analogue Electro-Acoustic Composition in the 1981 International Competition at Bourges, France, 1st prize at the International Rostrum of Electro-Acoustic Music at the Unesco World Music Council, 1984, and an Euphonies d'or 1992 Bourges, France.

The current eight channel version of *Go* was digitally re-mastered from the original eight channel analogue master, at the GRM studios in Paris in 1993.
— AV

Xintong Wong

Query, Fear, Hate, Struggle, Free (2015)

While thinking about composing an electroacoustic piece, the first idea that came to me was to create an environment where a relationship is growing: something invisible but clear. For this, I first created the electronic part by mixing recorded and transformed Erhu sounds, to give it the role of being invisible but significant. Based on that, I wrote the instrumental part for the Erhu as a reflection of the situation to make these two parts closely connect to each other. — XW

Parisa Sabet

Visiting Grandpa (2015)

Visiting Grandpa is a multi-channel soundscape based on my memories of my grandfather. It was written when I learned that the Iranian revolutionary guard demolished the historic cemetery of Baha'is in Shiraz (Iran), where my grandfather's remains, as well as many other Baha'is', were buried. I'd like to thank my husband, Kamran Fallah, for the translation of the original text into English; Nika Khanjani, for her powerful narration of the story; and Roya Sepehri, for creating a serene atmosphere by chanting prayers beautifully in Persian. — PS

Scott Wyatt

...and nature is alone (2005)

In the early morning hours of April 26, 1986, a testing error caused an explosion at the Chernobyl nuclear power station in northern Ukraine. The explosion of the reactor released 100 times more radiation than the atom bombs dropped on Hiroshima and Nagasaki. The radioactive fire burned for nine days, expelling more than

190 tons of toxic materials into the atmosphere. A vast area of Asia and Eastern Europe was contaminated with nuclear fallout. Years later, the people of Belarus and Ukraine continue to suffer medically, economically, environmentally and socially from the effects of the disaster.

This piece is dedicated to the memory of those who experienced the horror of the world's worst nuclear accident, and to the living who continue to experience the ramifications of such a disaster. The text, written by Elena Filatova, who actually takes rides into the dead zone, was performed for this presentation by University of Illinois Assistant Professor Valeria Sobol of Slavic Languages & Literature, who was a school girl in Kiev at the time of the tragedy.

Appreciation is expressed to Rena Day for contributing her vocalizations to this project. All would like you to remember what happened here. — SW

Allan Gordon Bell

... a cast, a charm, an exaltation ...
(2010)

Imagine a polychromic polyphony from the point of view of various flocks of birds.

With special thanks to Ali Nadar Esfahani and Aura Pon for the MAX programming and to Ali Nadar Esfahani for his additional assistance enabling this performance. — AGB

The Faculty of Music is pleased to announce a new composition prize specifically for electroacoustic music: The Ann H. Atkinson Prize in Composition. The prize of \$2500 is awarded to the best electroacoustic work created by a student composer. In this first year of the award it was decided that Parisa Sabet and Xintong Wang share the prize.

Up next at U of T Music for the New Music Festival

Gryphon Trio

Mon, Feb 1 @ 7:30 pm. Walter Hall.

The Gryphon Trio performs music by students of Allan Gordon Bell, including *Candle Ice* by Carmen Braden, *Lunar Reflections* by Heather Schmidt, *In a World of Distance and Motion* by Kelly Marie Murphy and a new work by Vincent Ho.

Tickets: \$40, \$25 senior, \$10 student

Buy tickets on music.utoronto.ca or call 416-408-0208

Land's End Ensemble

Tue, Feb 2 @ 7:30 pm. Walter Hall.

Land's End Ensemble and clarinetist James Campbell perform Allan Gordon Bell's JUNO prize-winning *Field Notes*. Also on the program: Allan Gordon Bell's *Phénomènes*, *Trails of Gravity and Grace*, the Toronto premiere of Omar Daniel's new Trio, as well as *Starscape* by U of T doctoral student Roydon Tse.

Free

gamUT Contemporary Music Ensemble

Wed, Feb 3 @ 7:30 pm. Walter Hall.

Directed by Wallace Halladay, including music by Allan Gordon Bell.

Free

Thursdays at Noon

Thu, Feb 4 @ 12:10 pm. Walter Hall.

Music by U of T composition students, including Dominic Jarlkaganova's collaboration with choreographer Angela Blumberg, the winning piece of the Cecilia String Quartet Student Composition Competition and a new work by recent alumnus Paul Levasseur.

Free

U of T Symphony Orchestra

Thu, Feb 4 @ 7:30 pm. MacMillan Theatre.

This concert by the UTSO, conducted by Uri Mayer and Samuel Tam, includes *Symphonies of Hidden Fire* by Allan Gordon Bell.

Tickets: \$30, \$20 senior, \$10 student

Buy tickets on music.utoronto.ca or call 416-408-0208

U of T Wind Symphony

Fri Feb 6 @ 7:30 pm. MacMillan Theatre.

Conducted by Jeffrey Reynolds, the Wind Symphony presents new music, including *From Chaos to the Birth of a Dancing Star* by Allan Gordon Bell.

Free

Jazz Faculty with Special Guests

Sat, Feb 6 @ 7:30 pm. Walter Hall.

The U of T Jazz Studies Area presents selected jazz faculty and special guests, along with current students, in a night of improvising and new music.

Free

Contemporary Showcase Concert

Sun, Feb 7 @ 3:00 pm. Grace Church On-the-Hill.

Conducted by Hilary Apfelstadt, Elaine Choi and Tracy Wong. The Men's Chorus and Women's Chamber Choir in the master's degree program sing a variety of short works. The Women's Chorus premiere a composition by Allan Gordon Bell, the New Music Festival composer, and perform Alice Parker's setting of *O Virtus Sapientiae* with the women of The MacMillan Singers.

Free

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